

THE ETUDE

PRESSER'S MUSICAL MAGAZINE



OCTOBER
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THE RECEPTION COMMITTEE

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PRESSER'S MUSICAL MAGAZINE



A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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THEODORE PRESSER CO., Publishers,
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"How many a tale their music tells"

Thomas Moore

At Home

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TITO RIVRO will sing with the Chicago Opera Company next winter.

HENRY L. MASON has been elected president of the Boston Choral Union.

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Mr. ALBERTO JONAS has been given a veritable oration in Salt Lake City where he has been engaged for the second time. One hundred and twenty-five of his pupils and friends, including the governor, have given him a splendid banquet at a leading hotel.

The instruction in musical theory at the University of Nebraska is in the hands of a Jewish rabbi, Jacob Singer, M. A. Born in Russia he is devoted to a long list of rabbinic and cantors. He is also a very fine pianist and has won a prize for his Jewish music.

The splendid band of the Bethlehem Steel Corporation gave a concert in Chicago in August. Mr. Charles M. Schwab, the head of the industry, is largely interested in music and has been the large financial factor in the Bethlehem Steel Orchestra. He ordered a special car to take the band of 100 members to New York and home.

MAX HENNINGSEN died in New York on August 10. He was sixty-four years of age. He was born in Christiania, Norway, and spent two years in America. He was especially trained in piano-forte, singing and composition. He was at one time a Jewish rabbi, but later he became a Christian. He heard his imitator, one Gustav Jahn, a very musical Jew, sing in a Jewish synagogue. His daughter Julia is a member of the Metropolitan Opera Company.

The Home Music Co. of Chicago was last week denied the use of the mails by the Post Office Department. It is alleged that the company had another contest for young professional musicians. Contestants must be entirely American trained. They must be under thirty years of age. The winners are to be the winners of the contest. The contest is to be held in Birmingham, Alabama, April 1917. Further particulars may be obtained through the postmaster, Mrs. A. J. Schaefer, 2100 Sedgwick St., Chicago. The judges will include Mrs. H. A. Beach, Mr. George W. Chickwick, Mr. Franz Kruse, Mr. Giuseppe Perini, Mrs. Louise Knight, Mr. Charles W. Clark.

MITTON and Sargent Abner, who have been much to popularize a large collection of unpublished manuscripts by her father. The pianist has been very successful in giving really good performances at a low rate of admission, are again in the field with dollar opera. They state that opera at theatre prices (\$2.50 to \$2.50) has been abandoned, as neither one thing or the other. It is too expensive for the masses and not exclusive enough for the elite. The new organization will include many members of the more pretentious Century Opera Company which the Abners managed in New York.

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MRS. MELBA has inherited \$200,000 from the estate of her father.

HENRY KROONMAN has recently produced two short operas in Vienna. Kroonman is now nineteen years of age.

SIR GEORGE HERSCHEL has written a new music for eight voices. It has been highly praised by the English press.

THERE are so few men in British church choirs at present that a publishing house has issued a catalogue especially for boys and women.

THE Berlin Singakademie has recently held a festival celebrating the 125th anniversary of its foundation. Zetter, Mendelssohn's teacher, was for many years the conductor. George Schumann is the present conductor.

THE Fall of the Bastille (July 14th) was celebrated in Paris this year with elaborate musical events.

RAPF's daughter recently presented the Royal Library of Berlin with a large collection of unpublished manuscripts by her father. The pianist has been very successful in giving really good performances at a low rate of admission, are again in the field with dollar opera. They state that opera at theatre prices (\$2.50 to \$2.50) has been abandoned, as neither one thing or the other. It is too expensive for the masses and not exclusive enough for the elite. The new organization will include many members of the more pretentious Century Opera Company which the Abners managed in New York.

HARVEY McCURRY, the well-known British composer, died in July. He conducted many English Opera companies in his time.

SCHUBERT'S *Ernting* is just one hundred years old. There had been several settings of Goethe's poem made previously—one in German and one in English.

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THE ETUDE

OCTOBER, 1916

VOL. XXXIV No. 10



The Master Dreamers



"Here is the dream of the waking man," said Aristotle. The great men of all time have always been dreamers. The master dreamer is he who realizes his dreams. The daily phantoms of grand achievement which pass through the brains of millions of dreamers are caught by the master dreamer and turned from nebulous thoughts to towering cathedrals, magnificent paintings, glorious symphonies, wonderful inventions and powerful nations.

Richard Wagner was one of the greatest dreamers in the whole realm of music. The whole vast world of kaleidoscopic beauty which he built were once the wraiths of that marvelous brain that sleeps in the little garden at Bayreuth.

How did Richard Wagner differ from the myriads of dreamers who have passed into their eternal sleep unknown. Richard Wagner planned and worked. No man ever made more elaborate plans setting forth what he proposed. His plans make a veritable literature in themselves. There are whole volumes indicating his theories, his designs, his intentions, his ambitions.

Ambitions, hopes, aspirations, theories, dreams are worthless unless they are harnessed to work by a practical, sensible, workable plan. The average business man looks ahead for months—years. The average musician has no mind-picture of what he proposes to accomplish in one year or in ten years.

A plan on paper is worth a hundred in the mind. Some day in the near future sit down with paper and pencil in hand. Give yourself over to a period of solid constructive thinking on the most important thing you have to think about—your own career. Cross-examine yourself until you find out what you really want to do. Then make a plan of how you propose to do it. Stake off certain time limits. Your work may take you longer to accomplish than you estimate, but time limits are a great incentive.

The connecting bonds between the dreams that grew in the brain of Sir Christopher Wren and the magnificent St. Paul's Cathedral in London were the plans which the master architect put down upon paper. The bonds between your dreams and the career you are building are the plans you will put down on paper. Destiny reserves the heights for those who dream and plan and do.



Over-Critical



The retiring president of the Century Company of New York in a recent interview in the *New York Times* frankly stated his opinion that college education has a tendency to make a young man of literary inclinations, a critic rather than a creative artist. Mr. William W. Ellsworth, who through his long association with the great publishing house has examined thousands of manuscripts, says that the percentage of manuscripts accepted runs only 41 in 1,000. He finds that very few new names of consequence have come to the front in the field of fiction in the last fifteen years and this despite the fact that colleges are turning out vastly greater numbers of graduates.

Mr. Ellsworth also points out that over half of the sixty prominent literary men in America from 1800 to 1900 were not college men and that many of those who were college men had in numerous instances more limited advantages than the average student of a good

high school has to-day. He then gives a list of famous writers who were not college graduates. It includes Washington Irving, Whitier, Whitman, Mark Twain, Bret Harte, Bayard Taylor, John Burroughs, William Dean Howells, Henry James, George W. Cable, Mary E. Wilkins and Hamlin Garland. Take these names from American literature and a very serious gap would be left.

Yet no one but a very stupid person in this day would argue against the advantages of a college education. THE ETUDE has urged the special desirability of the music student securing a broad and liberal training. Nevertheless, those who are most familiar with musical conditions in America must realize that much of the work done in teaching composition often serves to make the students very fine critics but very insignificant composers.

Music demands a thorough training under specialists. Writing is quite another matter. Men like Arnold Bennett, William Black, John Macfield, George Bernard Shaw, Israel Zangwill, write their powerful thoughts in strong English without the aid of a college education. If they were to learn French, or German or Italian thoroughly they could use the foreign medium with the same facility, but they would first of all have to learn the language. That states the difficulty of the musician. He is forced to learn a foreign tongue and a highly organized tongue it is. Unfortunately much composition study is so focused upon the grammar of the language that the substance is ignored. There are armies of conservatory graduates who would find it literally impossible to make a mistake in harmony but could no more write such a beautiful tune as *My Old Kentucky Home* than they could fly. In the end they become so over-critical that everything they write smacks of the school room. Alas, many American composers have been only too content to have some one else do their thinking for them.



An Exacting Master



EVERY now and then some one writes THE ETUDE saying, "I have just heard that the metronome is not now being used any more." This is just about as silly a rumor as that which runs that seals are being used less than formerly. The metronome and scales are used more to-day than ever before.

There is no more exacting master than the metronome. There is nothing that will keep the pupil's work "together" during the interim between lessons like the metronome. The teacher who knows how to use a metronome and who can insist upon its use with the pupil always produces better results than the one who neglects the little instrument.

We know a teacher who always laughed at the need for a metronome. Once we asked her to test one of her own pieces with the instrument. In a few minutes she realized that what she thought was good time, was really a very straggly and unbecomingly thing which disfigured all her playing. If women made their dresses by guess instead of using a pattern imagine what the dresses would look like. The metronome is first of all a good pattern.

It is more than that. It is an incentive for the pupil to go ahead. It gives the pupil something to work for. There are many ways in which it can be used with profit. The editor always insisted that his pupils should play every piece at least ten degrees faster than the metronome marking required. What was the result? The student could drop back to the actual speed and play with far greater confidence and accuracy.

side and find out where the most difficult passages occur. Technically speaking, of course, all pieces are merely collections of scales, thirds, passages, etc., harmonically treated in different ways and used as the vehicles to express the composer's ideas.

Mastering Difficult Passages

Having decided which are the most awkward passages to master in his piece, the student should not then just play them over and over again, as so many do, hoping that by much repetition the difficulties will finally be surmounted. He must rather play his passages once or twice, then stop and think about them for a minute, and try to get a clear definition of them in his mind. Then start afresh, and having worked a little more, pause again. By thus stopping to think and keep his mind lucid he will both master and retain passages with much greater ease and rapidity than by confusing his mind through continuous repetition after having passed to listen properly or to consider what the passage should sound like. It is also a very good thing when first learning a piece to divide it, talking, say, each eight bars or so at a time to work at, and thus getting to know the component parts before reviewing the work as a whole. Another branch of practicing which is too often neglected by the young pianist is the study of the laws or frame work of the music he learns. Many times one hears something

played in such a way that the bass part is completely swallowed up, and nothing can be heard but the right hand. This defect is the more difficult to conquer, because the left hand, to which the bass is entrusted, has the tendency to make the feeble member. Yet weakness in the bass part is a very serious fault, for it often undermines the whole construction of a piece. Therefore the student must give much care and attention to the bass parts of his piece.

Letting the Music Speak for Itself

When the pianist has mastered the technical difficulties, he should next set to work to try and analyze the music harmonically, and, above all, attempt to find out what the composer intended to convey. And the true artist should not only be content (to borrow a stereotyped phrase of critics) "to let the music speak for itself," as such a passive attitude is merely like looking at the musical art from the standpoint of photography. No! rather must he endeavor to step into the composer's shoes, so to speak, to feel again what the composer felt, to imagine with the poignancy of the composer's imagination, and by so doing to re-ferentiate the music in his mind, and have no end of material for practice daily. Practice reading, everything, not only pieces, but accompaniments to songs and other musical instruments. If there is someone with whom you can play duets or who plays some instrument that you can accompany, this is a splendid means of practice; but remember that it is "practice that makes perfect" in this as well as in all other achievements. You will soon find that it is as easy and delightful to sit down with a volume of new music and read it as you would read a new book, as it is to read an interesting novel, and you will find, too, that when you are called on to play the accompaniment or pieces in company you will have confidence in yourself.

Points to Remember in Sight Reading

By Anna Gullbert Mahon

POINT I.

Your first aim should be a smooth, unbroken performance.

As in reading a book in which we are deeply interested we read straight along, glossing over words not always understood in our endeavor to get the gist of the story, "the plot," so it is with reading music. What we seek now is the interpretation of the piece as a whole. To acquire this as accurately and smoothly as possible is the aim of sight reading, the cultivation of which is the source of the greatest pleasure and benefit to the student, as well as pleasure to his friends and the public.

POINT II.

In learning to read by sight select pieces well within your grasp.

You should choose a piece well within your ability to perform. For study, of course, more difficult pieces should be practiced, but for sight reading only it is generally considered better to try only those pieces which can be correctly executed. Especially in reading before an audience you should never attempt anything too hard, or which you fear may cause you to stumble.

POINT III.

Learn as much about theory, harmony, etc., as you possibly can.

To be a successful sight reader, you must, of course, possess some knowledge of musical theory, chords, transpositions. This knowledge will help you to keep up the harmony as you render the composition smoothly, even if unexpectedly difficult passages are encountered.

POINT IV.

Look before you leap.

An important point to remember is not to attack the piece too suddenly. Before putting fingers to the keyboard you should note carefully the key in which the piece is written, making a swift mental appraisal of the sharps or flats contained therein. Time should also be carefully noted. The piece should then be hastily scanned—before putting a hand to the piano—for the highest and lowest notes, for any unexpected or intricate passages which may cause stumbling. Marks of expression should also be noted and a hasty glance cast at the phrasing. Of course, in reading at sight before an audience one cannot give much time to this preparation, but if it is practiced when alone it will become almost second nature, the eye can quickly scan the essential points without undue loss of time, and the principal things he noted while you are adjusting yourself at the piano.

POINT V.

Don't stop for mistakes.

Having accomplished these preliminaries, attack the piece boldly, endeavoring to get the spirit of the composition, to keep strict time and to go straight ahead, stopping for nothing. If you make a mistake, go right on—you are practicing sight reading now, nothing else, and you must cover up your errors as well as possible, and go on so as to get the spirit of the composition, the correct expression of the piece as a whole. You must make it sound as it should when played straight ahead, connectedly. After you have played the composition through, you are practicing by yourself—then look at the parts you have stumbled over. See where you made your mistake, practice the intricate passage until you can play it accurately, just as a reader or student makes a note of unfamiliar words to look them up afterward in the dictionary.

POINT VI.

Read ahead. Keep several measures ahead.

Remember, too, that in sight reading you must cultivate the ability to read ahead. Try to take in a phrase at a time and interpret it correctly, still keeping the proper time and giving the right expression.

POINT VII.

Practice every day in sight reading.

Finally, remember that if you would cultivate accurate sight reading, you must practice every day. You must read anything, everything, that you can. Albums of really good music are so inexpensive now that one can procure a number of them and have no end of material for practice daily. Practice reading, everything, not only pieces, but accompaniments to songs and other musical instruments. If there is someone with whom you can play duets or who plays some instrument that you can accompany, this is a splendid means of practice; but remember that it is "practice that makes perfect" in this as well as in all other achievements. You will soon find that it is as easy and delightful to sit down with a volume of new music and read it as you would read a new book, as it is to read an interesting novel, and you will find, too, that when you are called on to play the accompaniment or pieces in company you will have confidence in yourself.

POINT VIII.

Don't get flustered.

Above all, remember to keep calm and deliberate when asked to play at sight before people. If you allow yourself to get flustered or nervous, you will not be able to do anything.

What is Wrong with My Piece?

By Ernst Eberhard

"WHAT IS WRONG with my piece?" A thousand things may be the matter with it, but the vast majority of these things are traceable to one definite lack: failure to separate each melody note from its accompaniment. How many readers can hum the melody of the piece which has just been memorized? Just try to pick out the melody without hesitation from any moderately intricate piece which you have played scores of times. Take a "theme and variations" and trace out the theme development as it is presented; take a *March* and see if you can always tell which is the main theme. There are many advanced students of piano who make mistakes, and the plenty of them, too, when asked to submit to these tests. Yet there is surely no excuse for a player not to know the tune of his piece, for he can not expect others to understand and hear what he himself does not understand. Nothing can be accomplished self does not understand. Nothing can be accomplished until *what* is to be accomplished is plainly understood, and when once comprehension of the object to be attained is grasped, accomplishment soon follows.

It is well worth while for anyone to play the melody of his newest piece by itself. If he then plays this accompaniment as a solid chord with the melody note on top, he will grasp the chord connections in their correct relations as to discord and resolution. It is surprising what a flow of new ideas this will bring. Then separate the melody into its little motives, phrases and sentences, seeking to make the tonal flow of one balance the other. This preliminary knowledge, obtainable through careful thought and honest work, will bring coherence and intelligibility of phrasing which the average amateur (and many professionals) is sadly lacking in.

Try to imagine just how your piece sounds and analyze it until you develop the ability to write it down, or, still better, until you can go over your piece visually with no reference to the sound of the music, putting each note in its proper place with its appropriate expression and accent.

Just suppose you are sitting in a room where you are able to respond to these little tests. If you can answer the requirements, you can do more than the average performer; if you cannot, then you will realize the value of these ideas by your failure.

The Teacher and His Business

By Arthur Traves Granfield

KEEP your studio in good order. Dust cloth are quite inexpensive and are easily operated.

Remember that the months slip around with surprising regularity and the landlord has no use for a musician simply as a musician. He is looking for his rent.

If you have a diploma, it might be well to frame it and hang it up. It fills up wall space and perhaps something a pupil might read it. Don't forget, however, that it is not the diploma that counts, but the results that you are able to produce.

If it be your intention to open a studio in the downtown district, remember that a small back room in a well known studio building will meet your requirements quite as well as a more expensive one.

If you intend to open a studio in the residence section, see to it that it is situated near car lines (if there are any), and especially in that section of the city from which you expect to draw your pupils.

Thirty or forty minutes is now the recognized time duration for lessons. If your pupils would like more time, have them take two lessons weekly. (Talented pupils in certain circumstances are generally dealt with more leniently.)

Think independently. Learn this, at least. Don't be forever quoting your former teachers as to what they used to do. Pupils come to you for music lessons—not for a recital of your experience.

When you discover a certain piece that stimulates interest and produces definite results be sure and keep adding copies of such pieces of special merit, and in time you will have a most valuable list. This is important.

A neat, clean appearance is a most valuable asset in your profession. Pupils expect this of you, and justly so. The low-browed, shabby-looking, haggard musician of the past is buried with the past. Peace to him, but don't imitate him!

The Building of Music

A Practical Lesson in the Principles of Musical Form

Especially Written for THE ETUDE

By FREDERICK CORDER

Professor of Composition at the Royal Academy, London

I HAVE often said that the general idea of music-making is that the composer is a kind of pump, of which the Creator works the handle and a stream of music flows forth. There is not an atom of truth in this view. Music, good, bad and indifferent, is consciously pieced together from tiny scraps, just as a beautiful cabinet is pieced together from pieces of wood, but very much more simply, and the most unintelligent and soulless person on earth can learn to do it without ever knowing much about it, *provided he has the power to realize and remember sounds*. The words I have italicized define what is meant by the musical faculty or "gift."

There comes to me a never-ending stream of musicians saying helplessly, "Please, won't you tell me something about Form?" "Certainly," I say. "What is it you want to know?" "Oh, well, I don't know anything at all about it, and in my exam, you know, there is an awful paper with all sorts of questions about Binary and Ternary Form—what do they mean by Binary and Ternary?" I groan in spirit and then proceed to expound this simple matter, when the student is surprised to find that he knows all about it already, and it is only those hateful, technical terms that keep her in a state of foggiest, from which she will never escape. For the female student, however clever, never did and never will realize abstract terms.

I once wrote an elementary text-book, called *The New Morley*, in which I surveyed the whole field of musical grammar without the use of any unfamiliar terms. It was felt to be a great boon to the beginner, and the publishers, in the building up of a piece in the same simple manner? Let us at least try.

Here are two familiar tunes. Hum them, or play them over until you realize that the one was made to fit a verse of two lines and the other for a verse of three lines:

Mid-plea-ures and pal-a-ces though we may roam, But ev-er so hum-bly, there's no place like home.

Oh, where and oh, where is your High-land lad-die going?

He's gone to fight the foe, for King George up-on the throne, and he's oh! in my heart, how I wish him safe at home!

A tune (or piece) that divides up into two halves is called *Binary*, and one that has a first part, a second part and the first part over again, like our second quotation, is called *Ternary*. The words *Two-part* and *Three-part* would be much better, but unfortunately the word "part" is employed in another sense in music. Now the building up of all dance-tunes (which are the foundation of all music) was, in early times, a very simple thing, and the chief requirement, but if a dance went on for long the music was found to be insufficient. The obvious way to remedy this was to do it twice, and play them alternately. This was done, and it was soon found that it was nice to leave off with the first than with the second of the two: thus the principle of *recapitulation*, the most important principle of music-building, forced itself on people's minds.

Observe that the *Bluebell of Scotland* tune has to have its first part twice over, or it would sound lopsided. Amateurs who do not remember the sound of what they have played, and so they are just playing, always dislike repeats, and omit them if they can. Their instinct is to "get through" the piece, and they look upon a repeat as a mere hindrance. But if the composer is smart enough to realize this and have his piece printed out at length they never dream of shortening it.

Now, why does the musician feel it necessary to avoid the effect of lop-sidedness in music? Simply because he has two arms and legs, and his heart has a two-fold beat, so that he cannot move or live without Nature drilling into him the *one-two, one-two* perpetually. And although the worthy monks of old (who were the first to cultivate music as an art) declared that the triple time was Perfect Time, because it symbolized the Holy Trinity, and Common Time was Imperfect, Nature contradicted them, and every body, both then and now, could not but feel that *two-four-eight and sixteen* were the normal and natural ways of multiplying beats, bars and phrases into a kind of *Page*—that is with the parts chasing one another somewhat after the fashion of a *Canon*, and thus obtaining more continuity than the other movements could achieve. Remember that no one in particular invented all this, or laid down any rules that survive; the rule about the building up of a piece in irregular portions—especially where these are large—is even preferable to real symmetry. Such a simple tune as *Old Sore the King's (America)* owes much of its dignity to the six bars of its first half, and the Austrian Hymn is also removed from the commonplaceness of the Russian Hymn by being made in three four-measure phrases. On the other hand, *La Trinité* is of such a complex rhythmical structure that, vigorous as its melody is, the ordinary person finds a great difficulty in remembering it correctly.

The Rise of the Canon

The making of a perfectly symmetrical tune like *Home, Sweet Home!* was therefore looked upon as too mechanical and obvious a task to be called Art, and from a very early date composers—especially the monks, who were for long the only paid composers in search for means to make a more subtle and continuous kind of music than this. Probably the earliest device was that of *Canon*, the singing of the same melody by two voices, one starting later than the other. All abstract music must, in its main, conform to this natural law of shape, though, of course, the details may be infinitely varied and are hardly alive in any two pieces, except of the lowest class. Every instrumental movement of any importance, then, takes the following shape:

fixed idea of the composer. If you will look with a technical eye (and ear) into a suite by Bach, Matthewson or Cooper, you will find that this so-called set of dances has as little of the dance as possible. There is first a Prelude, which is just almost extemporizing of nice passages, then a *Courante*, or *Coranto*, which was the name of a lively dance, but is here generally a piece of tangled rhythm and slow movement. Another, called an *Allemande*, is more curious still. There was once an English dance called an *Almain* (German) and this, being entirely forgotten, its mere name was taken and applied to a lively movement, the only character of which was that it was in common time and as unlike a dance as possible, thus affording the needed contrast to the comparative triviality of the other movements.

The *Sarabande*, the *Gavotte* and the *Minuet* were intended to remain pretty much like their prototypes. There then was sometimes a thing called an *Air*, which tried to belie its name by having no recognizable theme, and the usual finish was a lively movement called a *Gigue*, which was founded upon the still popular English *Jig*, cleverly disguised by being turned into a kind of *Page*—that is with the parts chasing one another somewhat after the fashion of a *Canon*, and thus obtaining more continuity than the other movements could achieve. Remember that no one in particular invented all this, or laid down any rules that survive; the rule about the building up of a piece in irregular portions—especially where these are large—is even preferable to real symmetry. Such a simple tune as *Old Sore the King's (America)* owes much of its dignity to the six bars of its first half, and the Austrian Hymn is also removed from the commonplaceness of the Russian Hymn by being made in three four-measure phrases. On the other hand, *La Trinité* is of such a complex rhythmical structure that, vigorous as its melody is, the ordinary person finds a great difficulty in remembering it correctly.

Introduction (perhaps)
First portion of material.
Second portion of ditto in a related key.
(All this except the introduction used to be repeated, but is seldom so now.)

Middle section, vague.
First portion over again.

Second portion ditto, but now in same key as first. Now, would one call such a piece *binary* or *ternary*? As far as the statement of musical material goes it corresponds with *Home, Sweet Home!* but the entire piece is extremely different. The *Bluebell of Scotland*. This is where these well-intended technical terms seem to me insufficient. Such a movement is, in point of fact, spoken of as *binary*, and a smaller piece, such as a *Minuet* and *Trio*, which consists of two little *Home, Sweet Home* played thus—A. B. A.—is spoken of as *ternary*, yet the two structures are identical. It seems to me as if these insufficient tech-

MRS. H. H. A. BEACH

deed it would have required ultra sensi-

equal portions, and the time-signature shows the amount contained in the portions.

Now so far nothing has been said in connection with the time notation about Accent and Punctuation, which were stated to be the most important factors. Of punctuation I shall now say only that it can be indicated by rests, but that many breaks needed for this purpose in phrasing are not indicated at all. More of this later. Let us confine ourselves at present to accentuation. This our notation does not give explicitly, but has it implicitly. That is to say, there are certain universally accepted rules as to the accentuation of measures, the different groups of metrical members that make up the content of a bar. The time-signature at the beginning of a piece or part of a piece, such as 2/2, 3/4, 9/8, etc., indicates the measure that prevails and continues to prevail till another signature appears. Now what are the rules about the accentuation of the metrical members or beats? They are easy if we know that measures are either simple or compound, and how the compound measures are compounded. A continued series of sounds of equal length and loudness bores us because it is unintelligible. Indeed, it is so unsatisfactory and so intolerable to the hearer, that he unconsciously forms it into groups. If you hear a clock strike, and the strokes are of equal force, your mind will order this inarticulate succession into measures of two members (simple binary time) consisting of an accented and an unaccented beat; or measures of three members (simple ternary time), consisting of three members of one accented and two unaccented beats; or compounds of these simple measures, which compounds may be duple, triple or quadruple, and respectively have two, three and four accents, of which the first is the principal and more considerable. The most rational classification of measures—which is not the usual one in England or in Germany or anywhere else—seems to me to be as follows:

SIMPLE MEASURES.

- (a) SIMPLE BINARY TIME: 2/1, 2/2, 2/4, 2/8.
(b) SIMPLE TERNARY TIME: 3/2, 3/4, 3/8, 3/16.

COMPOUND MEASURES.

- (a) DUPLÉ BINARY: 4/2, 4/4, 4/8.
(b) TRIPLE BINARY: As the fractions with the numerator 6 are assigned to Duplé Ternary, there is no satisfactory signature for Triple Binary, and we must be content with borrowing the signature of Simple Ternary (see the following musical illustrations).
(c) DUPLÉ TERNARY: 6/2, 6/4, 6/8, 6/16.
(d) TRIPLE TERNARY: 9/4, 9/8, 9/16.
(e) QUADRUPLE TERNARY: 12/4, 12/8, 12/16.

Besides the regular compounds we find sometimes also irregular compounds, that is, measures compounded of one binary and one ternary measure—such as 5/4, which may consist of 2/4 and 3/4, or of 3/4 and 2/4, and 7/4, which may consist of 3/4 and 4/4 or 4/4 and 3/4. This, however, introduces no new difficulty. The first constituent has the principal accent, and each has its usual proper accentuation.

In the simple measures, then, there is only one accent, and in the compound measures two, three or four, according as they are compounded of two, three or four simple measures. The first accent of the compound measure is the principal accent—thus the third beat in 4/4, the fourth beat in 6/8, the fourth and seventh beats in 9/8, and the fourth, seventh and tenth beats in 12/8 have lighter accents than the first beat. In the latter case, where the measure is compounded of four simple measures, there is yet to be noted a difference in the force of the accents. The third accent, that at the beginning of the second half of the bar, though less strong than the first, is stronger than the second and fourth, that is to say, in order to make the articulation clearer, the quadruple measures are treated not as if they were compounded of four simple measures, but as if they were a compound of two compound measures. Let me illustrate this by A of three different sizes, the larger the sign the stronger the accent.



The theory of accentuation does not stop here. For not only are the bars articulated by accents, but also the divisions and subdivisions of the bars. So that besides the above described primary accentuation there may be in more ornate music secondary, tertiary, etc., repetitions of the primary one on a more and more reduced scale, reduced in force as well as in duration. The Adagio of Beethoven's pianoforte sonata in F minor Op. 2, No. 1, will show what is meant by ornate. The first part of the minuetto of the same sonata presents an example of plain music. In the following illustration the secondary accentuation is indicated by dots, the more dots the stronger the accentuation.



Now, in the time-signature and the bar, and the system of accentuation implied in them, the composer has a most ingenious means at his disposal to express his rhythmic ideas. But we must not overlook that this is only a mechanical contrivance which the composer makes use of to serve his purpose, but does not allow to tyrannize over him. At his pleasure he can displace the regular accents of the system, as he

Learning to Depend Upon One's Self

By Leonora Sill Ashton

ONCE or twice a week, when the music lesson recurs, in a certain sense, the responsibility of performance rests upon other shoulders than those of the pupil himself. Then it is that the latter knows that every mistake will be singled out for him; every incorrect motion of the hands and fingers righted; and although he may be painstaking in the extreme, these lesson hours will have a peculiar significance, in that the mind, perhaps all unconsciously rests upon another.

The teacher's highest aim however should be, to guide you to depending upon yourself; and you should always bear this in mind, as well as the rules and regulations he lays down for you.

Here are a few suggestions as to the matter: In your practice hour, try to imagine, if you can, a keen-eyed teacher, seated beside you, his gaze fixed on your hands one moment, and on the page of music the next; and continuing the imaginative school endeavor to call to your mind, and keep there, the many things to which he would be constantly calling your attention.

First: Place the hands squarely on the piano, playing firmly with the tips of the fingers, always remembering to have the knuckles, wrists, elbows and shoulder joints, as loose and limber as possible; letting the strength of your touch arise, rather from a sense of weight, than one of striking the piano keys.

Second: Keep a police guard over the printed page. In your anxiety to read quickly; to find the melody, the rhythm to play, you will very naturally slight and overlook many an item, which during the lesson, it would be a watchful teacher's first care to point out to you.

Dozens of little errors will creep in, if you are not constantly on the watch to avoid them. Faulty time; rests unobserved; dotted notes hurried over; marks of expression unheeded; to say nothing of the sounding

of wrong notes, and the omission of notes in a choral or even in the barest melody.

There are so many things to remember, and it is so easy to leave most of them in a teacher's care.

A good way to foster, this self-reliance is this: Before attempting to play any new composition, take it away from the piano, and spell it out note by note, measure by measure, not leaving a dot or a double bar unnoticed. Thus the mental side of the music is conquered first.

After this, sit down to the piano, and conquer the technical part. Then combine the two—and, much has been accomplished.

The same kind of constant guard is needed over the practicing of scales, arpeggios and exercises: for remember, it is the daily routine of practice of these that makes the fingers strong and skilful, rather than the performance of a few of them during a lesson.

Keep the thumb curved well under the hand in playing the scales and arpeggios; and except when practicing them with the different staccato touches, strive for a smooth, perfect legato.

It is in these practice hours that the true artistic spirit shows itself, in willingness to work.

The pupil who "hurries up" a lesson, just in time for the teacher to hear it fairly well played; scarcely deserves the name of a pupil; but the one who for love of perfecting the work, takes the responsibility of searching out, and remembering, things for himself, will develop into a genuine musician.

By following these suggestions, and struggling day by day alone with difficulties, you will find, in time that the imaginary teacher beside you, has become your constant, and most trusted guide.

Later you will learn, that he is not an imaginary person after all, but yourself, in whom you now rely, because you have learned and tested your own intelligence.

Gallery of Musical Instruments

THE ETUDE is indebted to the H. W. Gray Co. for the use of the following photographs from Mr. Daniel Gregory Mason's excellent book "The Orchestral Instruments and What They Do." Other Instruments of the Modern Symphony Orchestra will be presented in later issues.



VIOLIN



VIOLA



CELLO



DOUBLE-BASS



HARP



GLOCKENSPIEL

A Useful Addition to the Gallery Collection

Thousands of Etude readers make collections of the Gallery of Musical Celebrities which appeared in *The Etude* a few years ago. These will make a fine addition to former collections. Send out the pictures following the outline on the reverse of this page. Paste on margin in a scrap book or use as a bulletin board for class or club use.

The Violoncello

The violoncello, a descendant of the viola da gamba of the 16th and 17th centuries, is midway in size between the huge double-bass and the small violin. It is held between the knees of the player, and its four strings are tuned C, G, D, A, an octave lower than those of the viola. Practically all of the bowing and other effects possible on the violin and viola can also be done on the cello. The low, however, is somewhat heavier and the strings longer and thicker, with the result that the instrument is better suited in graver music. The main orchestral function of the cello is to play the bass, usually an octave above the double-basses. The singing quality of its upper tones, especially those on the A string, makes it exceedingly valuable as a melody instrument. Frequently it sings above the violas, and there are many works famous for melodies given to the cello, such as the aria from Beethoven's *Fifth Symphony*, the second theme, first movement of Schubert's *Unfinished Symphony*, Goldmark's *Sakuntala Overture*, etc. A unique passage for the cello is found in the overture to Rossini's *William Tell*, in which five cello and two double-basses play a septet. Apart from the orchestra, the cello is popular as a solo instrument, and indeed is second only to the violin among string instruments in this respect.

(The Etude Gallery.)

Thé Viola

The viola is identical in shape with the violin, but is one-seventh larger. The four strings are tuned a fifth lower than those of the violin, C, G, D, A. The instrument is held and played the same as the violin, and all the bowing and other effects possible on the violin can be produced on the viola. The tone of the instrument is somewhat mournful; in the words of Berlioz, "The sound of its low strings is peculiarly telling, its upper tones are distinguished by their mournfully passionate accent." The viola was formerly the cinderella of the orchestra; its lower tones overlapped those of the cello, and the upper those of the violins, with the result that the older composers used it mainly for "filling in" the harmonies. Very frequently the viola simply doubled the bass part, and where a very light effect was desired was (and still is) used as a bass instrument. An instance of this occurs in the *Miniature Overture* of Tchaikovsky's *Case Noisette Suite*. Modern composers have given the viola a more prominent place, especially where a mournful quality is needed, though Mahler's attempt to replace violins entirely with violas in his opera *Uthal* was not a success. Elgar gives the viola a lovely solo in his *Italian Overture*, and others have done the same with excellent effect.

(The Etude Gallery.)

The Violin

The string instruments, first and second violins, violas, cellos and double-basses, form the main body of the symphony orchestra. They can play sustained or detached tones at all speeds, their compass from the lowest tone of the double-basses to the highest of the violins is practically that of the piano keyboard; they command all dynamic effects from pianissimo to fortissimo; and their tone-quality is the least thing of all to the human ear. The violin has four strings, tuned G (below Middle C), D (above C), A and E. The tone of all viol instruments is produced by drawing the bow across the strings, setting them in vibratory motion. This motion is communicated by the bridge to the hollow wooden body of the instrument, which acts as a resonator, greatly reinforcing the tone. A violin is made from some seventy pieces of wood, of which only ten, the bridge, fingerboard, etc., are movable. The rest are built into the structure. A "mute" placed on the bridge somewhat deadens the vibrations, muffling the tone. By allowing the finger to rest lightly on certain points of the vibrating strings, flute-like "harmonics" are produced. One may play sustained tones on two strings at once or detached chords on three or four strings, this process being known as "double-stopping."

(The Etude Gallery.)

The Double-Bass

The double-bass is the largest of the string group. The older three-stringed instrument has now given place to the four-stringed instrument tuned in fourths, E, A, D, G. The E is the lowest E obtainable on the piano keyboard. This instrument is the foundation of the orchestra. To it is confided the bass part, and though in very loud passages it is sometimes reinforced by the tuba or the contra-bassoon, its deep, booming tones are of great importance, and indeed cannot be used with discretion to add heaviness. In waltzes and two-steps, etc., the double-bass often plays pizzicato on the accented beat of the measure only. It is a somewhat tiring instrument to play, as the strings are long and thick, and the bow necessarily heavy, but it is capable of playing rapid passages. Gluck took advantage of its low rumble to imitate the howling of Cerberus, the hound-like guardian of Hades. Beethoven frequently gave the double-bass rapid passages as in the scherzo of the *Fifth Symphony*, and in the *Pastoral Symphony*. A famous Beethoven passage is the recitative in the *Ninth Symphony*. Berlioz, Dvorák, Tchaikovsky and others have divided the basses to produce three or four-part harmony with lugubrious effect. Music for the double-bass is written an octave lower than it sounds. While not a solo instrument, concerts have been written for it by Dragonetti and Tosti.

(The Etude Gallery.)

The Harp

The modern double-action harp as used in the symphony orchestra has a compass of six and a half octaves, and is tuned to the scale of C flat major. Seven transposing pedals corresponding to the scale names are used to neutralize the flats, raising the strings a half-tone or tone as desired. The harp can be tuned to all keys. The complicated mechanism renders the harp ill-adapted for rapid chromatic scale passages, and even for chromatic modulations unless these are carefully contrived. An additional "forte pedal" increases the loudness of the instrument. The tone quality of the harp is the purest of all "plucked string" instruments, and is very valuable whenever ethereal or poetic effects are desired. In a passage almost impossible to play, Wagner has used the harp for the flicker of the flames in his *Fire Music*; Gounod used it very effectively in the scene from *Faust* and again in that work for the heavenly ascension of Marguerite at the end. The word "arpeggio" suggests the kind of music best suited to the harp, but it can also produce solid chords, play an effective "glissando" and even sound a less than ordinary piano-forte. While the harp is one of the upper instruments of the orchestra it has changed less in general structure than any other.

(The Etude Gallery.)

The Glockenspiel

The glockenspiel, meaning in English "chime-bells," was originally a toy imitation of the Flemish carillons. It consisted of tiny little bells giving a fairy-like effect. Handel used an instrument of this kind in his oratorio *Saul*, probably for the first time in a serious work. Mozart also employed one in his *Magic Flute*, with charming appropriateness. The modern glockenspiel consists of a number of small steel bars arranged ladder-like on a horizontal frame, and struck by means of little hammers. The one most usually employed has a compass of two octaves sounding sometimes one, sometimes two octaves higher than written. Three octave instruments are in existence but are less frequently played. A small keyboard is sometimes employed similar to the piano keyboard. The principal function of this little instrument in the symphony orchestra is, according to Forsyth, to "brighten the edges" of a figure or melody heard in the upper *Dis*. It is frequently combined with a piccolo or an E flat clarinet for this purpose, and in such cases is audible above the din of an orchestra playing forte. The glockenspiel has been used by Wagner in *Walküre*, Strauss in the *Don Quixote*, Meyerbeer, Delibes, Massenet and many other moderns have used it also.

(The Etude Gallery.)

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and no technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Reed Organ

"I have a beginner on the reed organ who is bright and apt. Is there any graded work suitable for such pupils similar in excellence to Crepp's Exercises for piano? I am using Landon's instruction book, and *Short Melodious Studies*. I am also using for my piano pupils *The Year Course*, and *Crepp's Lessons* studies. Is this a good course for them? S. Will you also tell me if Mason's *Touch and Technique* would be helpful for my pupils in reed organ? Please who are in the first and second grades?—J. J. C.

1. In addition to Landon's *Reed Organ Method*, there is by the same author a *School of Reed Organ Playing* in four volumes of four grades. There is also *Graded Course of Study for Cabinet Organ*, by Morris. Then there is a collection of *Religious Studies for Cabinet Organ*, by Theodore Presser. *Classic and Modern Gems for Reed Organ* will provide interesting pieces, as also *Familiar Dances* for same, which is of a lighter character. *The Little Home Player and Lullaby* are also two excellent collections. Examine carefully all piano pieces of the earlier grades that come into your hands, and you will find many that are well adapted for the reed organ. You can determine this by trying them yourself.

2. Your Etude selection is a very good one.

3. Some of the principles in Mason's work might be applied to the reed organ, but not the book as a whole. To use it with the piano you should make sure that you thoroughly understand it and its principles and the proper method of their application. I have known some teachers who made but a sorry use of the Mason books because they did not understand themselves. To study them out for yourself correctly you should have had the advantage of a thorough musical and technical training. Lacking this it would be better if you could go over them with an expert teacher.

Technical Studies

"I have a pupil who has reached what I would term the finishing stage. She has had such studies as *Moschies* in *Characteristics*, *Technical Studies* of Kallak's *Overture School*, and part IV of Mason's *Touch and Technique*. Now like some book in the matter of consuming time, which my pupil may have the benefit of new exercises. Are the *Thule Daily Studies* suitable?—S.

Is your pupil able to play all the scales and arpeggios in the various forms presented by Mason with the highest brilliancy? Also the scales in double thirds, sixths and tenths, the chromatic scales both single and double, and the unusual seventh chords as well as the life-long study. Taut's *Technical Studies* have been a considerable vogue at one time, but in recent years have been supplanted by other things to a large degree, although they contain many excellent ideas. If you will procure a copy of *Complete School of Technique for the Pianist*, by Philipp, I think it will provide you with much of the exceptional work you are looking for. There are a number of books by Philipp which are most comprehensive, and by providing yourself with them you will be able to make selections for your pupils of various degrees of progress. Exercises outside of the standard, routine, however, are hardly possible with any pupils, except those who have ample practice time. Pupils who are in the high and graded grades are usually scant of time for even the routine work. Don't overlook the technical studies which are compositions there are innumerable passages which must be made into technical exercises before they can be learned. The many short cadenzas in Liszt's works, for example, as well as the "kinky" passages.

Individuality in Touch

"I have a pupil who plays with a great deal of feeling, but her touch is the nature thing, and she never seems to make the big chords. She would be a brilliant player were it not for this. I have had her work a great deal on octaves and chords, but she does not develop much strength, although she can play them heavily enough on the right side over her. She is eighteen and can play things like the *Chopin Ballade* well. Is there any specific work I can give her that will be better than what I am doing?—C. E.

I should infer from your description that you have in this case entered what might be called the domain of natural aptitude. The type of player you mention is very frequent. I have watched their progress with many teachers, but they never seem to rise out of the style of playing for which nature intended them. This is a question very largely of individuality on the part of the player, and with the teacher lies the necessity of determining along what lines special emphasis should be placed in training. With those teachers who have one cut-and-dried process in their methods, which they apply to all pupils, there can, of course, be no question. They do not realize that any standard curriculum which may be laid out, exists largely to be broken. It suggests the main highway to be travelled, but makes no allowance for individual bent, and this the teacher must study. Every teacher, whether he has learned and thoroughly understands the application of this standard course of study, should at once begin the study of music suitable for the exceptional cases, which will be surprisingly numerous. Sometimes such cases are covered by suitably selected pieces, which embody the principles desired; sometimes, special studies need to be looked up, and again a special course of technical training will be necessary.

There seems to be something in the physical or nervous constitution that determines the natural touch of the fingers. There are some whom no end of musical study can make sympathetic in their playing; others seem to acquire this faculty without special effort. I have in mind now two young men, both of whom had less than a term of lessons when children. One has a tenor voice of exceptional beauty and a winning style of singing. The other is simply a business man. The latter's only accomplishment is *Nevin's Method*, which he plays, inaccurately, with a touch that is so much of neither that it immediately arrests attention, and is of no musical effect nor training. The tenor has vainly tried to learn to play for his own assistance. The tone he produces is hard, clumsy and terrible, disagreeable even to the unmusical. Furthermore, he does not seem to realize how bad his touch is, in spite of the fact that his ear is so sensitive in regard to singing. Cases of this sort could be multiplied. They only go to show how infinitely varied is human nature, and how difficult it seems to be to make the human system respond to sensations to which there are apparently no corresponding nerves. I say apparently, for it is often surprising how much may be accomplished in the development of these latent nerves by a long and systematic course of study and training. The touch of some is naturally brilliant; others soft and caressing; others limp and flaccid, and some hard and brittle. Whatever the natural characteristic may be, it will be the predominating feature of his or her playing. Corrective methods of training, for the player who needs it, often accomplish wonders, but the one whose touch is naturally unusual never accomplishes much as much as the one more favorably endowed. Therefore, individual characteristics of touch are beautiful and expressive should be cultivated and not the most made of them. Even though you may strive to add brilliancy to the one with a natural cantabile touch, the cantabile should never be lost, but constantly nourished and added to, as the player's reputation may depend upon it, that being his or her

gift. Your function as a teacher is not only to correctly lead a student through a well selected course of study, but to show insight in determining native gifts and by teaching the pupil to make the most of it. Whatever you may add to this should only serve as contrast in causing the player's individual talent to stand out with the greater emphasis. Nearly every artist has a certain well-defined individuality, and to that he has a right, and should strive to make the most of it.

Your pupil who troubles you now by lack of brilliancy, but whom you say is talented and inordinately fond of practicing, should have much practice of the hand, arm and shoulder touches, and work on several "big chord" studies. Octaves are not necessarily efficacious. Mason's fourth book of *Touch and Technique* will afford you many ideas, and suggest many useful studies and pieces for study. The accidental study of appropriate exercises and studies is especially useful. At first let the accents be much exaggerated, until a pupil has gradually acquired a feeling for them. It is the lack of accents that makes so much playing seem flat and devoid of brilliancy. Work for these and the big chord effects, and through it all do not neglect the pupil's natural ability to play with sentiment and expression. Nothing will be gained by adding that for which the player has little feeling at the expense of the natural aptitude. The pupil should know that natural sentiment will be ineffective without the great contrasts.

"Try, Try Again"

"I now have a pupil of fifteen years who has taken forty lessons of fairly good technique, but is unable to play the notes correctly on the keyboard. When asked to play the triads, she always makes many mistakes. When given bass and treble she cannot strike them together, and in other hand often plays chord intervals of two notes upside down. Would you advise her to take up Mathews or Crepp's Studies?—C. H.

A pupil of this sort hardly seems ready to advance farther, but would better follow the old adage, "If at first you do not succeed, try, try again," and review the notes from the beginning. Can you not convince her, or her parents, that it would be instinctively to her advantage to go over the preliminary ground again with you thoroughly and carefully? Such a review might help to bring her into line with the teacher, to continue her work in a more satisfactory manner. Included in this review should be a generous amount of note-reading work until she learns to read and locate the notes better. Select a triad part with many notes, page-work, perhaps, like *Crepp's* notes, and, regardless of note values, read each one aloud and locate upon the keyboard. Use similar exercises for the bass, and continue in this manner. After a few readings become more automatic than it is now. She has evidently tried to advance beyond the point which she is able to read, and a thorough drill in this may produce extra results. When you find a pupil with any given sense seemingly deficient, select a piece and adapt work that will give it special drill until the defect is in a measure overcome. For the two-note intervals, let her read the lower first, and then the upper, then the natural, and the octave, and the triad, and strike together. For the bass and treble, then strike the chord both hands together several times until she comes together. After she has been thoroughly drilled in this manner, for several weeks, giving her very easy little pieces for recreation, you can try her on the simplest things in the *Standard Course*, and at the proper stage, the *Crepp-Lieblich*. Without the natural aptitude of this pupil is small. Therefore you will have to train her patiently and carefully. Do not try speed work with her too soon, but try and train her to play quiet little pieces correctly until speed develops in scales and étude passages.

Mendelssohn used to call this Scherzo his little trumpet piece, and indeed the pianist who would do full justice to the delicate workmanship of this dainty creation must have in mind the fine finish of the scoring in the composer's own orchestral works. Technically the piece requires from the performer the possession of a light, piquant *staccato* for its effective execution, not the *staccato* of the thrown hand, which would be far too clumsy for this case, but a *staccato* played very near to the keys, the latter more plucked than struck, with the wrist elastic and firm, not loose. This manner of playing the wrist gives delicacy and perfect distinctness, even the lightest *pianissimo*, avoiding the flop of the hands on the keyboard which comes from the loose wrist.

THE ETUDE

40 *p* *piu f*
ff *p* *con fuoco*
f.n. *cresc.* 50 *ten.*
f *cresc.* *ten.* *ff* *molto marcato*
ff 60 *allarg.* *ff*
pp *ff* *pp* *ff*

THE ETUDE

dim e rit. *p* *espressivo* 70 *poco rit.*
p *mf* *p*
80 *mf* *p* *f* *dim.*
pp *p* *mp* 90 *pp* *una corda*
p *mp* *dim.* *una corda* *f*
8 *pp* *una corda* *ten.* 100
8 *pp*

Op. 28, No. 7

Op. 20, No. 6.

PASTORELLA

THEODORE LACK Op 263

A *Pastorale* is a piece in rustic style. A *Pastorella* is a miniature *Pastorale*, reminding one of Watteau shepherds and shepherdesses, with their airs and graces, and out-door gayeties. Grade 3 $\frac{1}{2}$.

Allegretto ben tranquillo e con spirito M.M. $\text{♩} = 108$

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TRIUMPHAL MARCH

SECONDO

E. R. KROEGER, Op. 88

Allegro energico M.M. ♩ = 160

TRIUMPHAL MARCH

E. R. KROEGER, Op. 88

This splendid March by Mr. Kroeger in its solo form was awarded a Prize in one of our former ETUDE Contests. The composer himself has made the four hand arrangement, which is sonorous and well-balanced. Grade 4.

Allegro energico M.M. ♩ = 160

PRIMO

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO". The piece is written for piano in 2/4 time. It begins with a key signature of one flat (B-flat). The score consists of seven systems of two staves each. The first system includes a *ff* dynamic marking. The second system includes a *p* dynamic marking. The third system includes a *f* dynamic marking. The fourth system includes a *mf* dynamic marking. The fifth system includes a *f* dynamic marking. The sixth system includes a *mf* dynamic marking. The seventh system includes a *ff* dynamic marking and a *a tempo* marking. The piece concludes with a *D.S.* (Da Capo) marking.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO". The piece is written for piano in 2/4 time. It begins with a key signature of one flat (B-flat). The score consists of seven systems of two staves each. The first system includes a *ff* dynamic marking. The second system includes a *p* dynamic marking. The third system includes a *p* dynamic marking. The fourth system includes a *mf* dynamic marking. The fifth system includes a *f* dynamic marking. The sixth system includes a *mf* dynamic marking. The seventh system includes a *ff* dynamic marking and a *a tempo* marking. The piece concludes with a *D.S.* (Da Capo) marking.

THE ETUDE

OVER THE FOOTLIGHTS

VALSE

A modern waltz movement, somewhat in the nature of an *air de ballet*. The principal theme is particularly taking and original, contrasting well with the smooth and graceful Trio section.

Although intended as a drawing-room piece, this waltz might be used for dancing. *Grade 3½*

RAYMOND ROWE

Andante con moto

Tempo di Valse M. M. ♩ = 54

The musical score for 'Over the Footlights' is written for piano. It begins with a waltz tempo of 54 beats per minute. The first section is marked 'Andante con moto' and features a series of chords and melodic lines. The second section, marked 'Tempo di Valse', is more rhythmic. The score includes a 'CODA' section and ends with an 'Animato' section marked 'ff'.

THE ETUDE

The musical score for 'Over the Footlights' is written for piano. It begins with a waltz tempo of 54 beats per minute. The first section is marked 'Andante con moto' and features a series of chords and melodic lines. The second section, marked 'Tempo di Valse', is more rhythmic. The score includes a 'CODA' section and ends with an 'Animato' section marked 'ff'.

TRIO *Meno mosso*

The musical score for 'Over the Footlights' is written for piano. It begins with a waltz tempo of 54 beats per minute. The first section is marked 'Andante con moto' and features a series of chords and melodic lines. The second section, marked 'Tempo di Valse', is more rhythmic. The score includes a 'CODA' section and ends with an 'Animato' section marked 'ff'.

MOTHER'S GOODNIGHT

To my Sister
Sleep, baby sleep, in your cradle deep,
Stars above their watch will keep,
Stars that twinkle and blink at you,
While you sleep in your cradle deep.

A dainty lullaby movement harmonized in the style of a vocal part song. This number will furnish excellent practice in legato chord playing. *Grade 3.*

ALBERT LOCKE NORRIS, Op. 23

Semplice M. M. ♩ = 72

The musical score for 'Mother's Goodnight' is written for piano. It is a lullaby movement in 3/4 time, marked 'Semplice' and 'M. M. ♩ = 72'. The score includes various dynamics such as 'poco rit.', 'molto rit. e dim.', 'poco cresc.', 'poco a poco rall. e dim.', 'molto meno mosso morendo', and 'una corda'. It ends with a 'ppp' marking.

IN THE TWILIGHT IN DER DÄMMERUNG

George Posca is a successful contemporary writer, with a European reputation. He excels in drawing-room pieces of the best class. Although *In the Twilight* was originally in-

tended as a piano piece it should prove equally effective on the organ. Grade 4.

GEORGE POSCA, Op. 31, No. 1

Andante cantabile M.M. ♩ = 100

mf molto espressivo

poco cresc.

poco marc.

Poco più mosso M.M. ♩ = 72 dolce marcato il canto

p legatissimo

l'accomp. sempre pp

poco cresc.

dim.

pochettino rall.

attenuo

smorzando

pp

espressivo

Tempo I.

mf molto espressivo

poco cresc.

cresc.

poco marc.

dolcissimo

pp

rall.

rit.

THE TRAINING CAMP

MARCH

PLATON BROUNOFF

This little March movement will afford good practice in thirds in the right hand. It is particularly useful for this purpose, since ordinarily, pieces which introduce passages in

thirds are considerably more difficult to play. It is a good thing to learn double note playing as early as possible Grade 2-4.

Marziale M.M. ♩ = 126

p

mf

1

2

3

4

5

6

7

8

p a tempo

ff

fff

rit.

THE ETUDE

IDLE HOURS

WALTZ

E. K. HEYSER

Every young student likes to play left hand melodies. This little waltz has two, its first and third themes. Grade 2

Tempo di Valse M.M. 67

THE ETUDE

To Mr. Otto Fritsch

THE MERRY HUNTER

A lively six-eight movement in the traditional hunting style, based on familiar horn passages. Pieces of this type should be played in the snappy manner, with strong, almost abrupt accentuation, at a good rate of speed. Grade 3.

L. RENK

Allegro M.M. 120

THE ETUDE
NOCTURNE

from "MIDSUMMER NIGHT'S DREAM"
from the incidental music

A very effective and pianistic transcription of the famous *Nocturne* from the incidental music to Shakespeare's romantic play. Mendelssohn excelled in depicting Fairyland in music. Grade 4.

F. MENDELSSOHN
ben sostenuto well sustained

F. MENDELSSOHN

Andante M.M. ♩ = 84

Andante M.M. ♩ = 84

poco animato

ben marcato il canto

cresc. rit.

THE ETUDE

The musical score is for a piece in G major, 4/4 time, by Franz Liszt. It begins with a piano introduction marked 'poco agitato crescendo'. The first system shows a piano introduction with a 'poco agitato crescendo' section. The second system shows a 'poco forte' section. The third system shows a 'molto cresc.' section. The tempo is marked 'Lento' and the dynamics range from 'p' to 'pp'.

SYLVIA

Introducing "WHO IS SYLVIA?"

"Who is Sylvia?" is one of Schubert's most beautiful songs, set to words of Shakespeare, from the play "Two Gentlemen of Verona." In making this into an instrumental number, Mr.

Spenser has supplied some appropriate and interesting introductory material.

Grade 2½

GEORGE SPENSER

Moderato con moto M. M. ♩ = 104

Moderato con moto M.M. ♩ = 104

mp

Fine

WHO IS SYLVIA?

Who is Sylvia? What is she, that all our swains com-mend her? Ho-ly, fair, and wise is she; The

heav'n's such grace did lend her that a-dored she might be, That a-dor-ed she might be. D.C.

THE ETUDE

FIELDS ABLOOM

WALTZ

GEORGE SPENSER

Three joyous themes, well contrasted, lying well under the hands, and affording good practice in nimble finger work.
Grade 2 $\frac{3}{4}$

Allegretto M.M. $\text{♩} = 72$

The score for 'Fields Abloom' consists of a piano part and a trio part. The piano part is in 3/4 time, marked Allegretto (M.M. = 72), and begins with a mezzo-forte (mf) dynamic. It features a series of eighth-note patterns in the right hand and chords in the left hand. The trio part, marked 'TRIO' and mezzo-piano (mp), consists of a single melodic line in the right hand. The piece concludes with a 'Fine' marking.

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LELKEM

SWEETHEART

Hungarian Song and Csárdás

OSCAR J. LEHRER

A brilliant number, not difficult to play. Mr. Lehrer has caught the true spirit of the Hungarian Folk Songs and Dances in the clever and tasteful arrangement. Grade 3.

The score for 'Lelkem Sweetheart' features a violin part and a piano part. The violin part is in 3/4 time, marked Moderato maestoso (M.M. = 54), and includes a section marked 'Maestoso' and 'Lento molto dolce'. The piano part is in 3/4 time, marked Moderato maestoso, and includes a section marked 'accél.' (accelerando). The piece concludes with a 'D.C.' (Da Capo) marking.

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THE ETUDE

The score for 'Allegro moderato zingara' features a piano part and a violin part. The piano part is in 3/4 time, marked Allegro moderato zingara (M.M. = 126), and includes sections marked 'a tempo', 'sostenuto', and 'Lento'. The violin part is in 3/4 time, marked Allegro vivace (M.M. = 144), and includes sections marked 'cresc.' (crescendo) and 'ff' (fortissimo). The piece concludes with a 'D.S.' (Da Segno) marking.

THE ETUDE MENUETTO

from "SEPTET"

It is interesting to note that Beethoven has employed the same principal theme for both the *Minuet* from the *Sonata*, Op. 49, No. 2, and the *Minuet* from the *Septet*. The similarity, however is only in the first eight measures. Beethoven's *Septet* is his most famous piece of "Chamber Music". L. van BEETHOVEN, Op. 20 Grade 3. Arr. by Hans Harthan

M. M. ♩ = 104

TRIO

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THE ETUDE

ELEGY

It is eminently fitting that the late Mr. George Noyes Rockwell's final composition for the organ should be in the form of an *Elegy*. The plaintive and delicate theme should be delivered with much expression, using an appropriate solo style, balanced on another manual by a quiet accompanying style, preferably of stringed tone. An appreciative biographical notice of Mr. Rockwell will be found on another page. *Grade 3*.

Adagio M. M. ♩ = 72

GEO. NOYES ROCKWELL

MANUAL

Swell Oboe

Gt. Dulciana *legato*

PEDAL

Ped. Bourdon 16' to Gt. V.

a tempo

semplice

cresc.

dim.

rall.

rall.

a tempo

rall.

Gt. both hands *morendo*

pp

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IT'S A BEAUTIFUL WORLD MY DEARIE

BALLAD

HOMER TOURJEE

Words by E.A.B.

A very melodious number with a touching sentiment well expressed. Broad diatonic melodies such as this are usually easy to sing, affording an opportunity for the display of the voice at its very best. Grade 3.

It's a beau-ti-ful world, my dear - ie, And fair are the sun - ny days. If I feel the press of a soft ca-ress, As I trav-el life's storm-y ways. It's a won-der-ful world, my dear ie, hav-en of peace, and rest. While the love-light lies in your dream-y eyes, And throbs in your gen-tle breast. It's a beau-ti-ful world, my dear - ie, Of blos-soms and buds and flow'rs. Of lanes of dream, Where the dew drops gleam there.

mf, *poco rall.*, *piu legato*, *poco rall.*, *colla voce*, *poco rall. e dim.*, *melodi il basso*

all of life's gold-en hours. It's a won-der-ful world, my dear - ie, As sweet as the heav-en above. If I know your heart has been kept a-part As an al-tar Where I may love. In - to my life she came One In - to my heart she came One

sempre cresc., *accel.*, *ff*, *Lento*, *mp*, *accel.*, *ff*, *Lento*, *mp*

INTO MY LIFE SHE CAME

GRACE DENIO LITCHFIELD

TOD B. GALLOWAY

An artistic text with a tender sentiment, delicately expressed. The musical setting is sympathetic and broadly melodious.

gold-en day, Soft-ly as blos-soms come in - to the May. I on-ly knew that she was there, day of days, Stil-ly, as on night's dark, God's stars out blaze. I on-ly knew that she was there, I on-ly knew that she was there By the fra-grance in the air. I on-ly knew that she was there By the glo-ry ev-ry where. I on-ly knew that she was there By the fra-grance in the air. I on-ly knew that she was there By the glo-ry ev-ry where.

mf, *l.h.*, *poco rit.*, *a tempo*

THE FIRST PRIMROSE

MIT EINER PRIMULA VERIS

(Composed in 1876)

J. PAULSEN (1851 -)

Grieg's music touches both the brain and the heart. It has an atmosphere all its own, appealing alike to the theorist and the music lover. The *First Primrose* is wonderful in its

simplicity, yet strikingly original. One never tires of this sort of song.

EDWARD GRIEG
(1843-1907)

Allegretto dolcissimo

O take, thou love-ly child of spring, This spring's first ten-der flow-er. De-
 Mag dir, du zar-tes Früh-lings-kind, dies er ste Blüm-chen from-men. En-
 spise it not that la-ter on, Fair ros-es June will show-er. The sum-mer has its
 pfang' es gern, ver-schmähe's nicht, weil spi-ter Ro-sen kom-men. Wohl kost-lich ist die
 gold-en charm, In au-tumn hearts are gay. But spring's love-li-er than all, The
 Som-mer-zeit, der Herbst er-quick't das Herz, der Lenz doch ist der Won-nig-ste mit
 poco rit. time of love and play. For thee and me, O dear-est maid, The light of spring is
 Lie-bes-lust und Scherz, Für uns, o hol-de Maid, er-glüh't des Früh-lings Mor-gen-
 glow-ing; Then take the flow'r and rap-ture yield Thy heart on me be show-ing
 son-ne; so nimm die Blum und Lieb-da-für dein Herz mit sei-ner Won-ne!

Facts About Our Keyboard

By Hazel Victoria Goodwin

It is doubtful whether Archimedes himself could have evolved a more beautifully symmetrical system than the circles of major tonalities. Nor is this symmetry confined to the Circle of Perfect Fifths. From the keyboard, itself, comes a perfect marvel of symmetry. Beginning with C, which has no signature, immediately to the left and immediately to the right we find keys with five sharps and five flats respectively (B and D \flat). A whole step to the left and a whole step to the right lie two flat and two sharp tonalities. The next half-steps each way (A and E \flat) show three sharps and three flats. Four flats and four sharps, one sharp and one flat, six flats and six sharps succeed, and the order of succession of flats and sharps going to the left, or going to the right is alternate.

Another example of symmetry is furnished by the following. Traveling toward the left (or right) from C, we find that the first pair of keys have flats and sharps amounting in number to seven; that the second pair have flats and sharps amounting in number to seven; that the third, fourth,—each succeeding pair down to C again follows this law (allowing the

midway key its two aspects of F sharp and G flat).

Again, the flats and sharps of all keys whose names are derived from a common letter, when added, make the same mystic number seven. (Reference, of course, is to major keys that are not merely theoretical.) For instance B and B \flat derive their names from a common letter, "b"; B has five sharps and B \flat has two flats and five and two are seven. One knows which is the key with flats, furthermore, for every key that has "flats" in its key name, has sharps for its signature (with the one addition of F of the single flat); for, every key—with any signature at all—that has the simple letter for its key name, has sharps for its signature (with the one exception of F sharp of the greatest number of sharps).

There is a fourth example of keyboard symmetry that suggests the visualizing of major scales as well as the learning of them per the time-honored whole and half step rule. Consider the three major scales that employ all the black keys: one, B has five sharps; one, D flat, has five flats and one, F sharp (or G flat) has six sharps (or six flats).

Helps in Good Sight Reading

By B. H. Wike

Good sight reading depends upon fine points, and the ability to listen, muscular control, a careful study of some of the most common and important technical forms met in ordinary work, and a clear mind.

Reading groups of notes like words becomes easy to one who really knows his notes and keeps up his practice regularly and faithfully. Anticipation is most important. While the eye is taking in a certain part of the score, the hands and fingers are performing what the mind has already grasped. This looking-ahead habit is to be encouraged, both for the sake of overcoming hesitation and favoring the growth of sight reading. It can be cultivated by taking new pieces at a speed slow enough for it to be done fairly well; then gradually increase the speed as improvement is noted. Pieces that are too difficult either wholly or partly may be gone over at the desired speed *prima vista*, in which case the intention is to get a fair idea of how the piece would go if played more correctly after more practice. Right here comes up the "watering" habit which once formed is

usually hard to break. It comes about through frequent stops to correct mistakes, especially when going through a piece the first time.

"Listen" is but an easier way of saying "pay better attention to your playing as judged by the ear." One should never play a chord even without listening very closely. Inattention plays a great part in more than one failure when a performer seeks to gain public favor. Ears trained to recognize mistakes in wrong notes or bad phrasing help us all to do what good sight readers are expected to do.

A great many sight readers think nothing of the loss of muscular control due to the daily grind. Unstrung nerves, brainstorms, and whatnot can be traced to too much coffee, flurries and unpalatable fancies of society, late hours and too little exercise and fresh air. Muscular control may be developed by careful practice of regular technical work done with consideration as to what the muscles can stand or by certain gymnastic work in physical culture.

The Teacher's English

By Gertrude M. Greenhalgh

Since the teacher's English is the means through which she conveys her instruction to the pupil—the bridge between the master and the student—the teacher cannot be over careful that the language she employs should be all sufficient.

Moreover, the time has passed when an illiterate music teacher could make her way merely upon her musical knowledge. American parents are becoming better and better educated, and they know the value of example. The teacher who gives her lessons in bungling, ungrammatical sentences will have difficulty in competing with the teacher whose language is correct and adequate. Remember the Scriptural quotation, "By your mouth shall ye be judged."

Teach the little folks in a well-modulated voice, using simple, concise words. The teacher must not feed, however, that her language need be that of the stilted purist. Some teachers feel that a just use of "slang" is sometimes more expressive to the little boy. Perhaps it may be better to tell the active youngster, "John, you played that 'bully,'" than to say, "John, you rendered that composition exquisitely." It is hard to get close to the boy without overstepping the mark. The least use of familiarity is liable to set the young man loose, and you will have a volley of slang that will upset the whole lesson like the teacher who asks a pupil to define the name of Concoquer's famous piece *Extasy*. The answer was, "Extasy is when you are 'nuts' over anything."

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SECOND SUITE FOR ORGAN by JAMES H. ROGERS

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 III Pastorale
 IV Scherzo
 V Epilogue

The first that the first edition of this work was sold in about six months after date of publication indicates its popularity. It is not too difficult for the organist of average attainments. It is useful both for recital and for church service.

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Department for Singers

Editor for October, Mr. GEORGE CHADWICK STOCK

A Goal Worth Striving For

THOUSANDS of young men and women throughout the United States will take their first lessons in singing during the months of September and October. It is safe to say that every one of these beginners is filled with the desire to sing well. It is necessary, however, for each one to understand that final success in this, as in all other undertakings, depends upon mastery of unvarying principles, earnestness of purpose,—which means a fixed determination to win out—and unbounded enthusiasm.

In order to attain eminence as a singer, you do not have to possess a voice of exceptional power and range, neither is it necessary for you to surpass the world in vocal agility or in astonishing climactic and dramatic outbursts. If you have a musical voice you can make it of rare quality. If you work under inspiration and true guidance. You can achieve distinction as a singer by coming into a full realization of the power and influence of the spirit of truth and sincerity in song. Become a devotee at the shrine of pure music and you will learn how to refresh the world with a delightful simplicity of utterance in song. The world hungers for such a message, and you will do more for the love of good singing through simplicity of achievement in the art of presenting folk songs, ballads and sacred songs of worthy composition than can ever be accomplished by austere and sophisticated forms of vocal music. Behold Julia Culp! Spiritual sincerity in song is recognized and loved by all the people of the world at all times and under any conditions. The heavier vocal

creations are restricted in scope and performance and necessarily confined to metropolitan, or, in other words, to sophisticated circles. There is an immense field in which the singer of melodious songs can work. Equipped with twenty songs that have become a part of his very soul each of which he is able to sing as for instance, Gadsdi sings *In the Time of Roses*; as Julia Culp sings *Long, Long Ago*; as Schumann-Heink sings *His Lullaby*, as Bismpham sings *Danny Deever*; as Witherpoon sings *Flow Gently, Sweet Afton* or as Jessie Bartlett Davis sang *O Promise Me*—if he do that he will find friends and admirers wherever he goes. Let him fill his soul with a small group of really tuneful songs and he can travel and sing with unqualified success for years, repeating the same old songs of songs that are ever new because of being sung with inspired feeling.

I have said that the field open to such a singer is immense. It is. There are thousands of cities and towns in the United States where audiences of from 500 to 5000 people will assemble to hear a David Bismpham, a Julia Culp, a Kittie Cheatham or a John McCormack. Singers of the kind I have described are far too few. Whenever and wherever they appear people flock to hear them. We have room for thousands of them—we possess only dozens.

Try to perfect yourself then for this choicest as well as most useful sphere of action. It is a goal worth striving for, and it is within the reach of a talented singer who really tries.

Little Matters of Big Moment

NATURE'S way of unfolding a bud into a beauty of form and fragrance contains a world of meaning for the student who is unconsciously conscious of the deeper significance of song.

The solution of the more difficult vocal problems will be found within, not outside of yourself.

An hour spent with an enthusiastic student seems much shorter than a minute with an indifferent one.

Does it do singers any harm to smoke? Does it do any good?

To all students this: In your train of thought see to it that none of the ears gets uncoupled.

Important for Singers to Learn How to Read

CAREFUL and repeated reading aloud of both prose and poetry is of inestimable value to singers as well as speakers. Commit many passages to memory, for in this way you will have material to work on when books are not conveniently at hand. All songs should be memorized. When you read or recite, speak each word clearly. Be sure to articulate the consonants distinctly and give full value to the enunciation of the vowel sounds. The aim should always be to make your listeners hear every word uttered, together with its inflection, emphasis, pause and accent. By all means become skilled in the art of reading.

Avoid becoming a metronome artist. A song is true only when the soul expresses it.

The swell ————— is one of the most important vocal means that can be used. See that you have it at your command.

The more perfectly you feel the pitch of a tone the closer you will come to an ideal realization of it.

Even an artist is not always on the alert; not always ready for his best song. There is considerable misunderstanding among singers regarding the meaning of the much used term *relaxation*. It really means that all rigidity should be absent in singing.

In reading any passage the pitch of the voice will vary according to the inflection. But there is a fundamental pitch to begin with, and it would be a beneficial practice to change this fundamental pitch within a limited range, say, four or five notes, care being taken to preserve the clear pitch throughout the reading, allowing of course the necessary variations for inflection.

Inflection is the basis of the vocal art. Vocalists who fail to grasp this principle will never become masters of singers of the merit or distinction. Melody, in the last analysis, is really nothing but heightened inflection.

Class Room Vocal Instruction for Children

"The child is father of the man." The same statement holds true when extended to state teachers. All teachers who drill class room children in vocal music should have a clear conception of what to do in this department. What to consider:

Make sure that each child uses a clear light quality of tone. All singing to be done without the slightest strain or forcing. The tender and undeveloped vocal organs must not be subjected to any practice that overtaxes them.

All exercises and tunes should be within an easy compass, preferably between C and F.

The length of time for singing periods rarely to exceed half an hour. The average voice should be the standard to govern the preparation or selection of song material.

It frequently happens that composers who write music for children, and others who select such music show a surprising lack of judgment regarding the average child voice.

Teaching Is An Art

TEACHING is not a science, teaching is one of the fine arts. Teachers, like poets, are born, not made. Like beguets like. It takes fine art to develop fine art. Intellect alone has never yet produced either a real teacher or any other kind of an artist.

It is of course desirable to possess a refined understanding, but it is of vastly greater importance to possess refined feelings.

It is not a difficult matter to make an *understand* something which you yourself understand, but it is quite a difficult matter when you try to make someone else *feel* what you *feel*. Do you get

A Vocal Lesson from the Baby

THE cry of an infant is the quintessence, even if it is the most attractive feature, of pure vocal sound. The explanation of this is that the near contact together or adjustment of the vocal chords is so perfect that no breath gets through that is not in active vibration. The vocal organs of the infant spring into correct position and action automatically, and the cry that follows has that remarkable intensity and tenderness of tone which carries to the farthest reaches of the largest auditorium. Such a tone is the result of unconscious effort engaged in producing it, the primary elements of which are breath pressure and cord tension.

There is one other thing that must be taken into account—the pristine perfection of the infant. The nerves, muscles and vital forces are in their top-notch of efficiency and in as perfect form and health as they ever will be. He has yet ailments and sophisticated society will make him.

An infant cries with its mouth wide open and the initial sound, as one accus-

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Try to perfect yourself then for this choicest as well as most useful sphere of action. It is a goal worth striving for, and it is within the reach of a talented singer who really tries.

I have said that the field open to such a singer is immense. It is. There are thousands of cities and towns in the United States where audiences of from 500 to 5000 people will assemble to hear a David Bismpham, a Julia Culp, a Kittie Cheatham or a John McCormack. Singers of the kind I have described are far too few. Whenever and wherever they appear people flock to hear them. We have room for thousands of them—we possess only dozens.

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We do not need to be told when we are feeling away time, we know it ourselves. It we don't, the case is hopeless, and notice may be sent to the undertaker.

The teacher of singing who really is a teacher of singing is the one who says: This is the right way, and then proves it. This is the test of teaching efficiency. A teacher must measure up to this level or take the consequences.

Question your teacher frequently. Keep a record of what he says. This class enables you to see if the last lessons of a term tally and hold together with the first.

There is no sound that can approximate the quality and attractiveness of the human voice in song.

There are two harmful tendencies prevalent in the training of voices. One is to compel contraltos to sing too high, and the other is in training baritone to sing in the tenor range. Both actions are harmful. Voices thus trained reveal the strain to which they have been subjected in deterioration of tone quality. There is a cure. Quit it. Sing with the voice God gave you.

There are many evidences that the germs of unanimity of thought on the development of the singing voice are growing and spreading. Scores of letters from ETUDE readers convince the writer that there is agreement among teachers, widely separated as to locality, that mechanical means of training voices are incorrect. There is an undeniable trend towards a wholesome Standard of Voice Culture in America.

Tone Talk for Singers

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A Helpful Expedient

Many years ago a teacher with whom I studied said to me "Close your eyes. You will sing better."

When closing your eyes or dropping your eyelids you do get a better tone and probably find yourself possessed by the spirit of the song in a much greater degree than when not doing so. That is so simply because the homogeneity of your ego is not broken up by external influences coming to you through your eyes, and the consequence is that the emotional message of the song, as well as the quality of your tone, reach their highest level. Try to make your ego stronger. Cultivate self-possession—not through the medium of prayer nor through the medium of humility but through the consciousness that you really have a message for the world. When you have come into full possession of yourself you will probably be able to sing as well with your eyes open as closed and your tone will lose none of its quality. Never sing for approbation. Let your soul dissolve its joys or sorrows in song, simply because you cannot help it. Then your song will be true at any rate. Whether people like it or not should not matter much. Christ was crucified, as you know.

The American Singer's Handicap

By John C. Rau

training is an art that takes time and work.

In all professions the standards are rising. In medicine one must have from one to four years' college training to enter any first class medical school. In music the student who does not realize the oncoming pressure of competition is destined for failure. Get as good a training as you possibly can, and get as much of it as possible.

There are thousands who have had a good training and that you are in one of the swiftest and most difficult races in the world in which not one minute may be wasted.

Monotonies

By Albert S. Watson

Every chorus leader has encountered the individual who sings blissfully away on one tone, perfectly unconscious of the fact that he is making hideous discords with every note. That some people are really tone deaf is a common discovery of the voice teacher. I remember a pupil with a very fair voice indeed who sang with great accuracy exactly one-third above any given note, and thought that he was singing the notes correctly.

In congregational singing in church there are frequently heard earnest members of the church who devoutly enter the region of the good singing and by singing so far out of tune that the whole effect is disastrous. This, in fact,

is one of the great difficulties with congregational singing. Usually those who sing out of tune are those who sing the loudest.

The only remedy for those who sing out of tune and who have voices worthy of reclamation is drill, drill, drill. A patient, hard-working teacher can sometimes accomplish wonders by means of drill. Play the right pitch on the instrument, and then have the pupil sing. The pupil fails! Well—try it over and over and over again. There have been some cases where the results have been very good. The tone of the ear has been well enough trained to enable the pupil to detect false tones without delay.

The Isolated Singer

This singer, who for one reason or another cannot get into touch with a teacher, is by no means helpless. No singer is really separate from all chances of improvement who realizes that in possessing mind, soul, gift of voice and musical talent he has at hand assets of incalculable value. With these great advantages and the aid to be found in good voice books and magazine articles or de-

rived from interviews with other singers he can second by himself towards his own development as singer. The talking machine is also a means by which to obtain many useful points. This course is especially valuable to all students in getting ideas of style and interpretation.

Where there is a will, the way above indicated can be turned to good personal account.



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Department for Violinists

Edited by ROBERT BRAINE

The Repertoire of a Concert Violinist

A VIOLINIST'S "repertoire" is the number of compositions which he has mastered technically and artistically, has committed to memory, and would be able to play at a moment's notice, or at least with very slight preparation. How many pieces should the repertoire of the violinist contain, for him to be dignified by the name of artist? Hans Von Bülow, the famous pianist and director of orchestra, used to declare that no pianist could justly claim to be considered an artist, whose repertoire consisted of less than two hundred compositions, worked out to the last degree of finish, and thoroughly memorized. This great musician certainly justified his opinion, in his own individual case, as the amount of music which he had mastered and memorized is one of the wonders of musical history. It is said that he knew all of Beethoven's Sonatas by heart, in addition to an enormous number of piano pieces of every description. When he directed the orchestra he used to have at his command memorized the parts of the entire orchestra.

There is little doubt that Von Bülow would have considered a violinist whose repertoire should be as large or larger than that of a pianist, since a page of violin music can be ordinarily memorized much quicker than a page of piano music, as it is much less complex.

As a matter of fact, however, it is doubtful if there are many violinists, even well-known professional concert players, who have a repertoire of as many as two hundred pieces. Many a concert violinist gets through the season with three or four programs, consisting of eight or ten compositions, which prove all that is necessary, considering that the bulk of his appearances are in different cities, and he rarely appears more than twice during the season in the same city.

In the case of violinists of the first rank, who have a great popular following in the large cities, a very large repertoire is of course necessary, since they play repeatedly during the season in the same city, and a great variety of programs is expected. One of the most prominent violinists played twenty-five times in New York city during a single season, a year or so ago, thus requiring a large number of compositions.

Violinists who do lecture work, or who are connected with concert companies, who fill "course" dates in the smaller cities, often make a couple of programs serve the entire season, as they seldom play twice in the same town.

The Vienna Meisterschule of Violin Playing

The Meisterschule (master school) of Violin Playing at Vienna, with the famous technician, Ottavio Sevcik, at the head, is one of the world's most famous violin schools. Sevcik is known the world over as the writer of voluminous textbooks for the study of every conceivable problem of violin technique. These books are coming more and more into general use with violin teachers, who accomplish remarkable results with them. In the hands of their author, they have produced a legion of fine pupils, headed by Jan Kubelík, one of the world's most famous violinists.

Among violinists, a repertoire of one hundred pieces, thoroughly mastered and memorized, is considered large, and one of 200 is exceptional.

Every violinist should possess a repertoire, even if it is a small one. It is his stock of trade, just like the goods and capital of a merchant. He should constantly strive to add to it, and if his duties are such that he cannot do that, he can at least keep it in good order. A famous musician once stated that a violinist should make it a point to memorize one page of music each day, thus making over 300 pages per year. At this rate, a repertoire would build up very fast. Another violinist, a successful and busy teacher, stated that he had a little time for personal study, but that he did what he could. He always made it a point to master two important violin works each year, such as concertos for the violin, or miscellaneous works of the rank of the *Ballade* and *Poésies* by Vieuxtemps, or the *Four Fantasies* by Wieniawski. Some years a group of violinists would take the place of one of the more important works. In this manner this teacher managed to acquire quite a good sized repertoire as the years went on, and was always prepared for a public appearance.

The concert violinist is expected to number from six to a dozen or more violin concertos in his repertoire, and it is these which take the time to master, as they are very lengthy as a rule, and difficult technically. If they are to be played with the orchestral accompaniment, he must spend much time in familiarizing himself with the orchestral parts. Mastering a single concerto often takes as much time as learning eight or ten smaller compositions.

Many violinists who have, in their student days, studied a great part of the repertoire of the violin, fail to keep up their studies, when they become busily engaged in teaching and orchestral playing. In a few years they have no repertoire whatever, and if a solo engagement offers, they have nothing to play. In this failure to keep up their repertoire they make the greatest mistake, since "he who is not advancing is receding," and the violinist who has "nothing to play" is like a merchant whose shelves are bare of goods. Even a half dozen pieces, if of standard grade, is better than nothing, in the case of a violinist, who has few curls for public appearances.

The school, which is known as the Imperial Academy of Music, is divided into four courses, the elementary, intermediate, the finishing school and the Meister School. The elementary course lasts two years, and the next two courses last two years. In the Meister School a student cannot enter for less than one year. Any student can enter any of the classes for which he is far enough advanced.

There are frequent students' recitals, orchestra concerts, chamber music evenings, readings at sight, lectures on musical history, etc.

Is the language of the street, the market for both old and new violins is all "shot to pieces" on account of the Euro-pean war. American importers of both new and old violins say it is almost impossible to get their orders properly filled, and the prices are, of course, much higher. The world's principal stocks of genuine old violins are principally in the large European cities, and owing to the chaotic condition of transportation of all kinds between these cities, shipments of valuable violins can only be made at extreme risk. It would be worse than folly to try to ship violins worth thousands of dollars by any of the ordinary methods of transportation. Sending the instruments from town to town by messengers is little less dangerous, for the most roundabout ways, through neutral countries, are open to ordinary travelers, to the countries at war, and travel of this character is hedged about by the most annoying and dangerous restrictions.

A violin dealer of Paris relates that before the war he went to Petrograd, to buy a Stradivarius cello, for a customer, and the journey lasted just ten days. During the war he made identically the same journey to buy another Italian instrument in the same Russian city, and the journey lasted just three months. This gives an idea of the difficulty the old violin trade is experiencing in Europe.

The Nut of the Violin

The nut of the violin is the little piece of ebony which occupies a position where the neck joins the head, the strings passing over the nut into the string box. Like everything else about the violin the nut must be perfectly adapted to the violin, and adjusted properly in every detail. Inexperienced violin makers and repairers often make many errors in fitting the nut which greatly inconvenience the violinist. One of the principal faults is spacing the strings at the wrong distance on the nut. In the case of a violin with a neck and fingerboard of average size the spacing is as follows:

|| | |
G D A E

Extra wide necks and fingerboards are often used by players with extremely large fingers, and large hands, and in such cases the spacing of the strings is wider. Inexperienced violin makers and repairers who fit up their violins themselves, frequently place the notches for the G and E strings too near the ends of the nut, and consequently these strings lie too near the edges of the fingerboard, the result being that the G and E strings finger get against the G and E strings respectively, and cause a buzz. The spacing is often done unequally also, making some strings lie too close together, and others too far apart, thus

Then, a large number of fine instruments are owned by musicians, and amateurs, who are at the front, and in many cases these instruments are packed away, and cannot be sold until their owners return. Altogether the situation in regard to genuine old violins is in a complete state of chaos.

The situation in regard to the trade in new violins is about the same. Violin makers in Europe are at the front, many of the factories closed, and the exports find it practically impossible to fill their orders promptly. The situation is the same as regards musical instruments of all kinds, small goods, trimmings, etc. The American importers and wholesale music dealers have abandoned their catalog prices, and hardly know what they can sell goods from week to week, as they cannot place orders with their European correspondents with any certainty of having them filled correctly. This condition of affairs has resulted in quite a boom for American violin makers, and manufacturers of similar musical instruments, but this does not help much in the case of very cheap violin, and similar goods since the unprecedentedly high wages now prevailing in every line of manufacturing in the United States, makes it impossible to produce such goods at less than double or triple the prices at which they were turned out by the cheap labor of Europe.

Use and Production of the Vibrato

The vibrato, when properly used, is an indispensable aid in the production of good tone, but its use should be governed by good taste and moderation. There is the excessive vibrato affected by the would-be temperamental players, in which the rocking movement is so wide as to cause a very noticeable variation of pitch, much to be deplored. The effect is of sentimentalism, rather than of wholesome sentiment. Then there is the stiff, nervous movement which is sometimes used for vibrato, quite often tried by young players before they have acquired a sufficient command of the instrument. This is again an unwholesome, artificial, certainly not the warm, smoothly flowing wave to be heard in the tone of an artist.

Vibrato is not a superficial quality that can be studied as a thing apart, then, so to speak, clamped on to tone, for the purpose of beautifying it. Rather it is a tonal quality in itself, a manifestation of emotional intensity. In rapidity and character it varies according to the personality and mood of the player. It may be produced by a slight rocking movement of the finger, or hand. Not conspicuous to the eye, and not sufficient to produce an appreciable variation of pitch. Care should be exercised to prevent gripping the violin neck between the thumb and the base of the first finger.

In passages demanding technical dexterity, or rapid fingering, the vibrato should not be used. It would tend to prevent incisive articulation, destroy the stability of the hand and cause a tension detrimental to the highest degree of fluency and facility. Students having learned to use the vibrato are apt to attempt its application on any and all occasions.—OLEY SEE in "The Violinist" Chicago.

Pre-Application of Fingers

It is very rarely that violin students, unless very well taught, give much attention to the pre-application of the fingers in playing. It is a fundamental rule of the violin that a finger must never be removed in playing unless necessary. It is also a rule of great importance that wherever possible the finger should be applied to the string in advance of the bow. Following this rule is the consequence of neatness and accuracy in fingering and correctness of intonation. The following passage illustrates this principle:



The Adult Beginner

By R. E. Farley

There is an ever-increasing number of grown-ups who are beginning the study of music—men and women who, as children, had no chance to learn music, or neglected their opportunities. A large percentage of these pupils are musical failures and the reason is not far to seek.

When the adult beginner in music fails to make progress, in nine cases out of ten it is his own fault. Why? Simply because of his mental attitude. Generally he begins the study of music possessed of a fair amount of enthusiasm; but, unfortunately, mingled with his enthusiasm is a secret doubt as to his ability to learn, and after a few lessons he suddenly decides that he is too old to accomplish anything and gives it up; when, if he persevered he might be reasonably successful.

The average adult beginner allows himself to be too easily discouraged. It looks easy to play the piano or to sing; but, he fails to comprehend that it takes time and a lot of hard work to make it look easy. He thinks that he should be able to learn faster than a child and frequently he dislikes to do the necessary rudimentary work. He wants to "play something" and when, after a few lessons, he finds that he cannot play a piece, he thinks he cannot learn music.

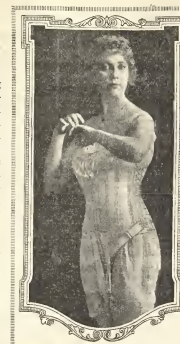
It is unlike any other study; it is hard to understand, particularly at first. Ordinarily the pupil has to work

for some time in the dark, not seeing far ahead nor just how things are going to come out, and this is the period when he must have implicit trust in his teacher if he expects to accomplish anything.

One reason why a child learns more readily than an adult is that a child has no preconceived notions as to his ability to learn nor as to how things ought to be done. He approaches his study with an open mind. He seldom says, "O, I can never do that" or "I don't believe I can ever learn music;" he simply does what he is told to do and relies on his instructor's ability to make things clear.

To be sure, the adult pupil has better judgment as regards practice and methods of study than has the child; but, much of his beginning work must necessarily consist of the same exercises that a child is obliged to study, and if he will stop putting up the barrier of doubt and keep at his music study long enough, he will see results; many times, beyond his expectations.

Above all, never doubt your ability to learn. "I can't" and "I don't believe I can" are negative thoughts and will never get you anywhere. On the contrary, every time you entertain such thoughts you are raising insurmountable barriers to your progress. Cultivate the right mental attitude and persevere and the results will more than repay you for all your efforts.



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